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THE UNIVERSITY OF ALBERTA

A STUDY OF MOZART'S
SYMPHONIE CONCERTANTE FOR VIOLIN, VIOLA AND ORCHESTRA K. 364

by

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TABLE OF CONTENTS

CHAPTER I: The Symphonie Concertante.....	1
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Origins of the Symphonie Concertante; Musical Trends of the Eighteenth Century; The Paris Symphonie Concertante; The Mannheim Symphonie Concertante; Mozart and the Symphonie Concertante.

CHAPTER II: The Symphonie Concertante for Violin, Viola and Orchestra K. 364.....	28
--	----

First Movement: Allegro Maestoso; Second Movement: Andante; Third Movement: Presto.

CHAPTER III: Aspects of Performance.....	57
--	----

Choice of Editions; The Importance of K. 364 to the Violist.

CONCLUSION.....	62
-----------------	----

BIBLIOGRAPHY.....	65
-------------------	----

CHAPTER I

THE SYMPHONIE CONCERTANTE

In 1779 Mozart wrote the Symphonie Concertante for Violin, Viola and Orchestra, K. 364. This work represents a culmination in the development of the symphonie concertante as a genre. Not only does it contain the many elements that fused to form the symphonie concertante genre but it also combines the elements of composition that had influenced Mozart on his travels to Paris and Mannheim.

A symphonie concertante is composed of many elements and it is this factor that is ignored in most definitions. Mozart had described it as a symphony with one or more solo instruments; it has also been defined as a work in symphonic form with parts for one or more solo instruments and often with the formal modifications proper to a concerto. Neither definition is entirely adequate. Barry S. Brook, however, gives a definition which indicates clearly the true character of the symphonie concertante;

The symphonie concertante resulted from a fusion of the solo concerto, the concerto grosso, the divertimento, and the symphony.... It marks the application of the developing classic symphonic style to the concertato principle.... It is a symphonic work dating from the late Eighteenth Century for two of more solo instruments and orchestra.¹

¹"The Symphonie Concertante," an Interim Report in Music Quarterly, XLVII, 1961, p. 496.

To fully understand this definition one must first examine the genres mentioned--the solo concerto, the concerto grosso, the divertimento, and the symphony--and then determine the influence of each on the symphonie concertante.

Origins of the Symphonie Concertante

The Solo Concerto

The solo concerto is a work for solo instrument with orchestral accompaniment which stresses the virtuosity of the performer. This statement by no means implies a servile accompaniment; in fact the opposite is true, for the term "concertare," from which "concerto" is derived, means to fight together.

The influence of the solo concerto on the symphonie concertante is apparent in the soloist's need for technical proficiency and his display of virtuosity, and in extended solo passages and multiple cadenzas--all prominent in both the solo concerto and the symphonie concertante. The symphonie concertante probably inherited its soloistic concept from the baroque solo concerto of which the solo instrument was usually the violin. Many symphonies concertantes adopted the order of movements of the solo concerto, that is fast-slow-fast.

The Concerto Grosso

The concerto grosso is the most important type of baroque concerto and is characterized by the use of a small group of solo instruments called "concertino" or

"principale," against the full orchestra called "concerto," "tutti," or "ripieno." This opposition of two unequal instrumental forces--the concertato principle--is the main feature of the concerto grosso and subsequently became equally significant in the symphonie concertante.

In the early classical period (c. 1750-1770), the concertato principle as it was found in the concerto grosso declined in popularity. Forms using solo instruments rather than groups of instruments were favoured.² In the 1770's the symphonie concertante gradually replaced the waning concerto grosso.

Although the symphonie concertante took its scheme of movements--fast-slow-fast--from the solo concerto, it derived the basic nature of some of these movements from the concerto grosso. This is shown by the frequency of dance movements included in both genres.

The Divertimento

The title divertimento was given to a great variety of compositions. Instrumental forms similar to the di-

²The slow movement of the Symphonie Concertante in D for Two Violins by Karl Stamitz substituted the oboe for the two solo violins, clearly a carry-over from the older concerto grosso in which solo instruments often differed from movement to movement.

vertimento in style and spirit were the cassation, designed for outdoor performance, and the serenade, intended for evening music. Such compositions, written primarily for entertainment and hence in a light vein, were composed for small ensembles (strings, woodwinds, or mixed groups ranging from three to eight or more players) and consisted of a number of relatively short movements.

These light and entertaining forms had a significant effect on the symphonie concertante which, it can be said, was similarly gay in mood, seldom dramatic, gloomy or solemn and, perhaps significantly, was almost never written in a minor key. The form and style of the individual movements of the symphonie concertante were related to those of the divertimento. Some divertimento movements were modelled on the sonata, some on variations and some on dances (especially the minuet), true also of the symphonie concertante. The Viennese divertimento and serenade with their fondness for folk tunes, wind instruments, and mixture of styles (one recalls the insertion of entire solo concertos or concerto movements for violin in Mozart's serenades³) had their influence on the symphonie concertante.

³Hill has observed that one of the movements of a serenade usually consisted of either a miniature concerto, or a concertante for several instruments.
Ralph Hill, The Symphony (Harmondsworth, Middlesex: Penguin Books, 1949), p. 14.

Many of the serenades of Mozart and Haydn are indistinguishable from their early symphonies; for example Haydn's symphonies of 1761, Le Matin, Le Midi and Le Soir (Symphonies 6, 7 and 8 respectively) abound in solo passages and in fact Le Soir is subtitled "a piu stromenti concertanti" (for a few concertante instruments).⁴

The Symphony

The eighteenth century symphony was in the broadest sense a sonata for orchestra consisting of three, or often four movements. The use of sonata form in the first movement was retained in the symphonie concertante. It was during the eighteenth century that the properly balanced classical symphonic orchestra came into being; its formation was fostered primarily by C.P.E. Bach, the Mannheim School of composers, Haydn and Mozart.⁵

⁴Concertante elements (solo passages for a variety of instruments) are present in each of Haydn's forty symphonies of 1760 to 1770.

⁵This orchestra ideally consisted of eight to ten first violins, eight to ten second violins, four violas, four cellos, four basses, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets and drums.

The symphonie concertante was not a misalliance of other forms but rather an important genre of musical and social significance in the life of the eighteenth century. Its conception and logical development can be more easily understood by examining the principal musical trends of the period immediately preceding it.

Musical Trends of the Eighteenth Century

During the period 1721 to 1750 when the music of the baroque was reaching its peak, certain sociological and musical trends were creating a climate in which baroque music developed and overlapped with a second and very different style. The cultural importance of the church was declining as evidenced by the popularity of the secular form, opera. With the success of opera came the decline in popularity of more strict and confining forms, particularly those of stylized church music.

After the death of Louis XIV in 1715 a departure from Baroque formalism in art and architecture occurred in France and was imitated enthusiastically in Germany and Italy, resulting in a new ornamental style known in Italy as rococo and in France as the galant. Elegance of expression, profuse ornamentation, elaborate attention to detail, delicate structure and frivolous subject matter characterized works in this new style. "New melodies at their worst became empty of emotional significance, shallow, or merely entertaining; at their best, they became filled with lyric content that made an immediate appeal to the senses; gracefulness and external show became guiding

principles in their construction."⁶

The change from the severity of the baroque style to the lighthearted style of the galant was reflected in the courts where the nobility were learning to play instruments. Because they were dilettantes it was not likely that they were skilled in the playing of difficult ornaments or in realizing a figured bass. As a result, music became simpler in texture (homophony was preferred to polyphony), easier to perform, and consequently accessible to many more people. This accessibility resulted further in the establishment of more middle class audiences, more public performances, more and larger public concert halls, and larger orchestras. From 1770 onward the desires of audiences for virtuoso performers, for a richer sound and, most important, for a pleasing melodic line were reflected in works of this period and were most effectively realized in the symphonie concertante.

⁶Homer Ulrich, Symphonic Music (New York: Columbia University Press, 1952), p. 52.

The Paris Symphonie Concertante

The symphonie concertante evolved under the influence of two main national forces or schools, one in Paris, the other in Mannheim. Barry Brook believes that Paris was a much stronger force than Mannheim:

It can be shown that the musical capital of Europe during the period from 1764 to 1789 was the city of Paris. It was not Mannheim, which was a relatively small, one-court town, and which, by the 1770's, had lost both its creative surge and its unique pre-eminence as an orchestral centre. ⁷ Many of its musicians shuttled regularly to the receptive French capital to be heard and published.⁸

Regarding the musical atmosphere which existed in France at that time, Hubert Parry states: "The French have always seemed to regard music as the minister of gaiety. Its two essential requirements with them are rhythm and dexterity of presentation."⁹ One need only examine the popular dance forms of the time--minuet, gavotte, gigue,

⁷Prince Karl Theodor, Elector Palatine from 1743, had moved his capital from Mannheim to Munich in the year 1777.

⁸Brook, "The Symphonie Concertante," an Interim Report, p. 494.

⁹Style in Musical Art (London:Macmillan, 1924), p. 162.

sarabande, rondeau--all French either in origin or by adoption. It is equally true that the French took particular care in their manner of presentation. Precision is evident in all the arts. Thus rhythm and dexterity of presentation became the essential tools for music as the minister of gaiety. Parry further states that "music was called upon to serve for the lighter part of the dance music, and the daintiness of little trifling songs."¹⁰ Out of this French, and particularly Parisian influence then, came the symphonie concertante.

Barry Brook's study La Symphonie Française lists two hundred and twenty symphonies concertantes by forty-six Parisian composers.¹¹ Of those composers the most prolific were:

François Devienne (1759-1803)
 François-Joseph Gossec (1734-1829)
 Ignace-Joseph Pleyel (1757-1831)
 Jean-Baptiste Bréval (1756-1825)
 Le Chevalier Joseph de Saint-Georges (1739-1799)
 Jean-Baptiste Davaux (1742-1822)
 Giovanni Giuseppe Cambini (1746-1825)
 Isidore Berthéaume (1752-1802)
 Nicolas-Joseph Chartrain (C. 1740-1793)
 Simon Leduc (1745-1777)
 Christian Cannabich (1731-1798)
 Giuseppe Toeschi (1723-1788)

¹⁰Parry, p. 161.

¹¹"The Symphonie Concertante," an Interim Report, p. 499.

Reflecting French tastes, the Parisian symphonie concertante's overall style was light and gay. It provided many opportunities for the performers to display technical proficiency. This is apparent in rondo movements where spacious solos and multiple cadenzas are often used. In the absence of counterpoint, melody constructed from short phrases with clearly defined tonality and with rhythmic vigour was all-important. Emphasis was not placed on the development of one or two melodies, but on the inclusion of a great number of melodies; it was far more common to hear one melody followed by a second melody than it was to hear the first melody developed. This is most evident in the first movement of the two-movement symphonie concertante which generally lacked thematic development or bold modulation. Solo instruments were given independent themes which were not necessarily related to the thematic material played by the orchestra.

About two-thirds of the symphonies concertantes written in Paris had two movements. The first movement was often in early sonata form. The second movement, usually no faster than allegretto, was generally in an expansive rondo structure, although both theme and variation form and minuet and trio form were sometimes used. Of the remaining one-third of the French symphonies concertantes, the three-movement form was used more frequently by composers

in centres other than Paris and these generally adhered to the scheme of movements found in the classical concerto, that is, a sequence of fast-slow-fast.

The number of solo parts in the symphonie concertante ranged from two to nine. Initially, two violins were used for the solo grouping; later, three or four solo parts dominated, and woodwind instruments eventually became prominent. Over forty different combinations of solo instruments can be found.

The Mannheim Symphonie Concertante

The composers of the Mannheim school, who were in part credited with the evolution of the symphonic style, generally composed within the framework of the style galant. The galanter Stil in northern Germany, however, was somewhat modified and was known as the empfindsamer Stil (sensitive or sentimental style). Music of this style was characterized by increased feeling or expressiveness. The music, while elegant, explored a wider range of emotions than did the style galant.

Another concept which preceded the style galant, the doctrine of the affections, was also important. Principles of this doctrine dictated that a composition or movement adhere

to a single mood throughout. Many composers achieved this unity of mood by introducing into a piece only one motive or theme, thus preventing the likelihood of thematic contrast. Unity of mood and theme eventually extended to the individual phrase which sustained a uniform level of sound. Where contrast occurred, loud phrases were followed suddenly by soft phrases. This device was commonly known as "terraced dynamics." Johann Stamitz¹¹ did much to modify the constant use of terraced dynamics. For dramatic contrast he used as well, gradual dynamic changes--crescendo and diminuendo--mixed with the terraced dynamics. These methods of

¹¹Johann Stamitz (1717-1757) was a composer, violinist and conductor whose advanced musical education and fine violin playing enabled him to become concertmaster and director of the Mannheim orchestra in 1749. He was very successful at the Concerts Spirituels in Paris where his performances and compositions influenced Parisian composers. While in Paris he stayed at the home of Monsieur Riche de la Pouplinière and composed for him. He was the first composer to introduce the clarinet into his orchestral scores and also the first to give wind instruments true independence in the orchestra. A statement by Dr. Burney, a contemporary of Stamitz, illustrates the esteem in which Stamitz was held. He says that Stamitz's genius was original, bold and nervous, that his works were characterized by invention, fire and contrast in the quick movements, a tender, graceful and insinuating melody in the slow, together with the ingenuity and richness of the accompaniments.

Dr. Burney's Musical Tours of Europe, ed. P. Scholes (London: Oxford University Press, 1959), p. 34.

changing dynamic level became essential stylistic elements of his sinfonie.¹²

As well as the innovative crescendo and diminuendo, Stamitz made use of thematic dualism, that is, first and second themes constructed of different musical ideas and with different tonalities. This opposition of two themes was further extended to adjoining phrases, a concept which reappeared in the symphonie concertante.

These new aspects of Mannheim symphonic music--gradual changes in dynamic level and thematic dualism--soon became known because of the phenomenal success of the Mannheim orchestra.

Schubart [a noted critic] gave a celebrated description of the Mannheim orchestra's playing which deserves quoting...: "No orchestra in the world has ever surpassed that of Mannheim in execution. Their forte is a thunder, their crescendo a cataract, their diminuendo a crystal streamlet babbling away into the far distance, their piano the soft breath of early spring."¹³

Dr. Burney, too, was overwhelmed by the Mannheim orchestra:

¹² Francesco Geminiani (1687-1762), violin virtuoso and teacher, published works between 1730 and 1749 on violin instruction which dealt specifically with refined use of crescendo and diminuendo in a solo context. Stamitz, a virtuoso violinist himself, probably knew of these works and simply applied the technique of gradual dynamic change to the orchestra.

¹³ W.J. Turner, Mozart: The Man and his Works (New York: Tudor Publishing Company, 1938), p. 229.

Indeed there are more solo players in this, than perhaps in any other orchestra in Europe.... This extraordinary band has ample room and verve enough, to display all its powers, and to produce great effects without the impropriety of destroying the greater and more delicate beauties.... Since the discovery which the genius Stamitz first made, every effect has been tried which such an aggregate of sound can produce; it was here that the Crescendo and Diminuendo had birth; and the Piano, which was before chiefly used as an echo, with which it was generally synonymous, as well as the Forte, were found to be musical colours which had their shades, as much as red or blue in painting.¹⁴

The Mannheim symphonie concertante generally consisted of three movements, fast-slow-fast. The first movement was usually in sonata form, the second movement ternary, and the third normally in rondo form.

In Franz Waldkirch's Die konzertanten Symphonien der Mannheimer im 18. Jahrhundert, 40 symphonies concertantes by eight composers are listed.¹⁵ In a more complete list in the same report he cites 70 works by 22 composers of London,¹⁶ Vienna, Berlin and a number of smaller cities.

¹⁴Dr. Burney's Musical Tours of Europe, p. 34.

¹⁵Brook, "The Symphonie Concertante," an Interim Report, p. 504.

¹⁶Johann Christian Bach, who lived and composed in London, is included in the list.

Many of the works included in the list would be more correctly named solo concertos, concerti grossi or quintets, but because the symphonie concertante was still in its formative stages, it was natural that many symphonies concertantes more closely resembled their antecedent forms than the later symphonie concertante.

Brook attempts to dispute the validity of Waldkirch's lists on the grounds either that some of the composers listed were not true Germans (such as Pleyel and Kreutzer) or that some of the compositions were not composed in Mannheim (he cites works by both Karl and Anton Stamitz). This argument, however, is of little importance. It is foolish to argue that every composition illustrates the musical style of the city in which it was composed. The work of the Stamitzes, whether written in Mannheim or Paris, was truly representative of the Mannheim style of writing.

The most prolific symphonie concertante composer of Mannheim who performed and whose music was published in Paris was Johann Stamitz's son, Karl (1746-1801). Karl Stamitz refined many Mannheim mannerisms such as the Raketen or rocket (subjects and figures, usually arpeggios or broken chords, which quickly rise over a wide range), the Seufzer or sigh (either a suspension or an appoggia-

tura), sudden silences, extensive use of the minor key even in rondos, syncopated rhythm and dramatic string tremolos. Using a larger orchestra than the Mannheim one in which he played from 1762 to 1770 (before embarking on a career as a travelling violin-violoncello-viola d'amore virtuoso), "he particularly cultivated the 'sinfonia concertante' type."¹⁷ The Thematic Catalogue of Music by Barry Brook lists 52 symphonies, 22 violin concertos, 8 viola concertos, 46 concertos for diverse instruments and 38 symphonies concertantes.¹⁸ It seems likely that Mozart had in mind Stamitz's contributions when he wrote his own Symphonie Concertante for Violin, Viola and Orchestra, K. 364.

¹⁷Hope Sheridan, Record Jacket: Karl Stamitz' Symphonie Concertante for Violin, Viola and Orchestra. Writing in 1792 the German Lexicographer Ernst Ludwig Gerber described Stamitz: "With what extraordinary Art and Facility he plays the viola! With what a heavenly sweet tone and cantilena he enchants our ears with his viola d'amour--and with what fire and surety he plays the violin as Konzertmeister! Berlin, Dresden, many capitals and large cities are witness of his prowess!... Indeed it is a great undertaking to live in Germany as a free artist. And he who tries and wishes to succeed must not have any less art than Stamitz... in his relationships, as highly esteemed as much for his honourable and noble character, as for his art."

¹⁸New York: Pendragon Press, 1972, p. 266.

Mozart and the Symphonie Concertante

Mozart's style was the result of all that he heard and experienced during his life, brought into order and refined by his immaculate sense of style. Mozart states:

...no one has given so much care to the study of composition as I. There is scarcely a famous master whose works I have not frequently studied.¹⁹

.....
As you know I am able to assimilate and imitate pretty much all styles of composition.²⁰

Mozart was influenced by his journeys to Mannheim and Paris, which took place immediately preceding the composition of his *Symphonie Concertante*, K. 364.

These journeys bear a significant relationship to Mozart's stylistic development. He was given an unparalleled opportunity to hear a wide variety of music. Possessing probably the keenest ear and most fabulous musical memory of any musician, he was able to extract from any new style the elements that served his purpose. In his first twenty years his music was a reflection of what he had heard or studied most recently. Whether he was writing a Neapolitan "sinfonia", a Viennese divertimento, or a Mannheim concerto, Mozart refined the stylistic elements and incorporated them into his own style.²¹

¹⁹Friedrich Kerst, Mozart: the man and the artist revealed in his own words (New York: Dover Publications, 1965), p. 6.

²⁰Ibid., p. 15.

²¹Ulrich, p. 351.

Through the fall and winter of 1777-1778 Mozart stayed in Mannheim. There he met composers and musicians, and was exposed to the Mannheim style. Mozart's impressions of Mannheim are recorded in a letter to his father dated November 4, 1777:

This is my second letter from Mannheim. I am with Cannabich every day.... He has taken a great fancy to me.... In order to make a real friend of him, I am now working at a sonata for her [Cannabich's daughter], which is almost finished save for the Rondo.... Papa cannot imagine the applause which this sonata won. It so happened that some members of the orchestra were there, young Danner, a horn player called Lang, and the oboist whose name I have forgotten, but who plays very well and has a delightfully pure tone. I have made him a present of my oboe concerto, which is being copied in a room at Cannabich's, and the fellow is quite crazy with delight.... I played all my six sonatas today at Cannabich's. Herr Kapellmeister Holzbauer himself took me today to Count Savioli... suggesting that the Elector ought to grant me the favour of a hearing. Now I must tell you about the music here.... The orchestra is excellent and very strong. On either side there are ten or eleven violins, four violas, two oboes, two flutes and two clarinets, two horns, four violoncellos, four bassoons and four double basses, also trumpets and drums. They can produce fine music.... I heard a mass by Hdzbauer, which he wrote twenty-six years ago, but which is very fine. He is a good composer, he has a good church style, he knows how to write for voices and instruments, and he composes good fugues.²²

²²Emily Anderson, The Letters of Mozart and his Family (New York: St. Martin's Press, 1966), p. 355.

Mozart spoke further of the Mannheim orchestra in his letter of July 9, 1778:

Ah, if only the orchestra [the Paris orchestra] were organized as they are at Mannheim. Indeed I would like you to see the discipline which prevails there and the authority which Cannabich wields. There everything is done seriously. Cannabich, who is the best conductor I have ever seen, is both beloved and feared by his subordinates. Moreover, he is respected by the whole town and so are his soldiers.²³

After performing and composing through the fall and winter in Mannheim, Mozart with his keen ear and memory had assimilated the Mannheim style. He had journeyed to Paris, arriving there on March 23, 1778. In Paris, Mozart again heard the Mannheim repertoire at the Concerts Spirituels.²⁴ All the great Mannheim symphonies of Toeschi and Cannabich without exception were sold and published in Paris, and were performed at the Concerts Spirituels.²⁵ At these concerts Mozart heard symphonies and numerous concertantes with groups of several virtuosos; perhaps this prompted him to write: "I am now going to compose

²³Anderson, p. 562.

²⁴The name Concerts Spirituels referred to concerts given in Paris on church festival days when the theatres were closed. They were established by Philidor in 1725 and were continued by Mouret, Thuret, Royer, Mondonville, d'Auvergne, Gaviniés, and Le Gros until 1791.

²⁵Georges de Saint-Foix, The Symphonies of Mozart (New York: Dover Publications, Incorporated, 1968), p. 64.

a sinfonia concertante for flute, Wendling; oboe, Ramm; horn, Punto; and bassoon, Ritter. Punto plays magnifique. I have this moment returned from the Concerts Spirituels."²⁶ The work to which Mozart refers is the Symphonie Concertante for Four Winds, K. Anh. 9(297b) in E flat written for the Mannheim virtuosos who had travelled to Paris.²⁷ The work, begun on April 5, 1778, was to be performed at the Concerts Spirituels sponsored by Le Gros, but Mozart noted:

There appears, however, to be a hitch with regard to the Symphonie Concertante and I think that something is going on behind the scenes and that doubtless here too I have enemies. Where, indeed, have I not had them? But that is a good sign. I had to write the "sinfonia" in a great hurry and I worked very hard at it. The four performers were and still are quite in love with it. Le Gros kept it four days to have it copied, but I always found it lying in the same place. The day before yesterday I couldn't find it-- I searched carefully among the music--and discovered it hidden away.... If he had made an excuse--that the time was too short or something of the kind--but to say nothing at all! I believe however, that Cambini, an Italian maestro here, is at the bottom of the business.²⁸

In response to Mozart's letter, Leopold Mozart wrote to his son in May of 1778 and warned him of things

²⁶Quoted in Anderson, p. 521.

²⁷Mozart had met the woodwind virtuosos of the Mannheim orchestra several months earlier.

²⁸Anderson, p. 532.

to come:

It is an undeniable fact that everywhere you will have enemies, inasmuch as all men of great talent have them. For all those who have made a name for themselves, in Paris and have dug themselves in, refuse to be driven out of their trenches, and are doubtless fearful lest their reputation, on which their interests depend, should suffer. Not only Cambini but Stamitz too--and Picinni and others are bound to become jealous of you.²⁹

Mozart's suspicion about Cambini may have been justified because Cambini had announced in Mercure and Affiches, Annonces et Avis divers: "Prospectus: Proposed to Messieurs les Amateurs--a subscription to twenty symphonie concertante of the composition of Signor Cambini... to follow successively one per month,... for twenty months."³⁰ Cambini quickly recognized in Mozart an exceptional talent (as Leopold had said he would) and, naturally enough, would not appreciate competition in the area of the symphonie concertante.³¹ With this in mind, one can see that it was entirely possible that Cambini did in fact exert pressure

²⁹Anderson, p. 535.

³⁰Brook, "The Symphonie Concertante," p. 502. Cambini had written approximately 30 of his total of 80 symphonies concertantes before he met Mozart.

³¹In a letter to his father, Mozart recalled Cambini's reaction to him--"Questa e una gran testa (what a head)!"

on Le Gros to conveniently lose his rival's music.³² However, Saint -Foix believes that the work was too lengthy and was only an updated or rejuvenated concerto grosso and that it was for these reasons that the symphonie concertante was not performed at the Concerts Spirituels as had been originally planned. "Perhaps the work as a whole was deemed too different from what the subscribers to the Concerts Spirituels were accustomed to hear, no doubt this is the sole reason why this vast concerto grosso with which Mozart hoped to make his Paris debut was never heard."³³ This opinion however is difficult to accept since, as was observed earlier, Parisian audiences were in fact accustomed to hearing both the Mannheim musicians and their compositions.

Although only two of Mozart's compositions bear the name "symphonie concertante," four additional multiple concertos belong in a discussion of the symphonie concertante genre.³⁴

³²St. Foix states that this work was replaced by a symphonie concertante by Cambini and was played by the quartet which was originally scheduled to play Mozart's work at the Concerts Spirituels of April 12 and 19, 1778.
Op. cit., p. 65.

³³Ibid., p. 66.

³⁴These four works are included in discussions of concertante and mechanical elements in Einstein's Mozart and also in the discussion of concertos, which includes symphonies concertantes, in Robbins Landon's The Mozart Companion.

The Concertone for Two Violins, K. 190 (166b),³⁵ which was written in 1773, was a "concertante display piece.... The whole work, including the orchestra with its divided violas, was full of concertante zeal."³⁶ Written in the style galant, the work had long solos for oboe and violoncello as well as for the two solo violins.

The Concerto for Flute and Harp in C, K. 299 (297c), written after the Symphonie Concertante for Four Winds, was commissioned by the Duc de Guines. The Duke played the flute very well and the Duchess played the harp "magnifique" according to Mozart's letter of May 14, 1778. Oboes and horns (included in the small orchestra) projected solo passages in concertante style. "The two fashionable instruments (oboe and horn) were charmingly played off against each other and against the tutti."³⁷

³⁵ Mozart thought well enough of this concertone to revive it in later years, notably at Mannheim, the home of the symphonie concertante genre, where his friends assured him it was "just the thing for Paris."
Stanley Sadie, Mozart (London: Calder and Boyars Limited, 1965), p. 135.

³⁶ Alfred Einstein, Mozart his character his work (New York: Oxford University Press, 1962), p. 36.

³⁷ Einstein, p. 277.

On his return journey to Salzburg, Mozart stopped in Mannheim a second time. In his letter of November 12, 1778, he declared: "God be praised that I am back again in my beloved Mannheim!... In a word, Mannheim loves me as much as I love Mannheim.... An Académie des Amateurs, like the one in Paris, is about to be started here. Herr Franzl is to lead the violins. So at the moment I am composing a concerto for violin and clavier."³⁸

The work to which Mozart referred (Einstein calls it a "sinfonia concertante") was the Concerto for Violin and Piano, K. Anh. 56 (315f). The only remaining fragment of the uncompleted work reveals an orchestration including flutes, oboes, horns, trumpets, and timpani. However, because of the death of the Bavarian Elector Max Joseph, the court was moved from Mannheim to Munich; hence plans for the Académie des Amateurs were dropped and Mozart abandoned his work, which was then in progress.

The Concerto for Violin, Viola and Cello, K. Anh. 104 (320a) was written in 1779; however, only a 134-bar fragment of the first movement remains. The work, which was scored for strings, oboes and horns and featured a scordatura viola part, "leaves us conscious of one of the greatest

³⁸Quoted in Anderson, p. 630.

losses to art."³⁹ This triple concerto, written at almost the same time as the Symphonie Concertante for Violin, Viola and Orchestra, K. 364, was probably intended for the same Salzburg musicians for whom the Symphonie Concertante K. 364 was composed.

³⁹ The Mozart Companion, ed. Harold Robbins Landon and Donald Mitchell (London: Rockliff Publishing Corporation, 1956), p. 213.

CHAPTER II

THE SYMPHONIE CONCERTANTE FOR VIOLIN, VIOLA AND ORCHESTRA, K. 364

It is a matter of conjecture for whom, for what occasion, exactly when, where, or even why Mozart's Symphonie Concertante for Violin, Viola and Orchestra, K. 364 was written. One may assume that it was written as the last of the series of symphonies concertantes begun in Paris, continued in Mannheim, and completed after Mozart's return to Salzburg⁴⁰ in the winter of 1779.⁴¹ Although the Symphonie Concertante K. 364 includes devices characteristic of both Mannheim and Paris composers, it most likely was not written in either of those centres; no reference is made to the work in Mozart's correspondence to his family.

One wonders why Mozart would write such a masterpiece in Salzburg for "his own opinion of musical conditions in that town at this period was extremely unfavourable."⁴² Returning to Salzburg in the middle of January, 1779,

⁴⁰Robbins Landon believes that Mozart's return to Salzburg marked the beginning of Mozart's last period of compositions, the point at which Mozart became great--as opposed to highly talented. Op. cit., p. 254.

⁴¹Saint-Foix regards this as Mozart's symphonie concertante period.

⁴²Hermann Abert, quoted in Robbins Landon, The Mozart Companion, p. 214.

after the death of his mother in Paris, and after unsuccessfully trying to secure positions in Mannheim and Paris, Mozart attempted to relieve the hostilities and tensions that had been building between the Archbishop, to whom Mozart had had to beg for employment, his father, and himself. These tensions were not resolved, and Mozart's insubordination resulted in his dismissal from the Archbishop's court. Paul Henry Lang says it was not primarily Archbishop Colloredes' autocratic regime that forced Mozart to leave, but rather Mozart's "inner need to free himself from the overpowering influence of his father."⁴³

During the succeeding period in Salzburg, Mozart wrote music for the court; the "most remarkable of all, was the splendid Sinfonia concertante for violin, viola and orchestra,"⁴⁴ "a beautiful, dark-coloured work in which a passion not at all suited to an archepiscopal court, and perhaps disclosing active revolt against it, seems to smoulder under a perfectly decorous style and exquisite proportions."⁴⁵

⁴³The Creative World of Mozart (New York: W.W. Norton and Co. Inc., 1963), p. 25.

⁴⁴Eric Blom, Mozart's Letters (Harmondsworth, Middlesex: Penguin Books Ltd., 1961), p. 146.

⁴⁵Blom, Mozart (London: J.M. Dent and Sons Ltd., 1969), p. 95.

The Symphonie Concertante K. 364, the last Mozart wrote in the symphonie concertante genre, was one "... in which Mozart summed up what he had accomplished in the concertante portions of his serenades, adding what he had learned of the monumental style in Mannheim and Paris, and most important of all, treat[ing] all his materials with the personal and artistic maturity which he had by this time achieved."⁴⁶ A sketch of the first few bars and the cadenza of the first movement remain in Mozart's own hand. The autograph, now lost, was the source of the publisher, Andre's, first edition of 1801. This 1801 edition is the only source of the work now available.

The Symphonie Concertante K. 364 consists of three movements: the first, Allegro Maestoso, is in sonata form in E flat major; the second, Andante, is in the form of a da capo aria and is in C minor; the third, a rondo, returns to E flat major.

It is scored for two oboes, two horns, two violins, two violas, cello, bass, solo violin and solo viola. Notable in the scoring are the independent cello and bass parts in the first movement and two viola parts throughout. Whereas some composers of this period merely doubled the

⁴⁶Einstein, p. 277.

viola with the bass line, Mozart had, from an early age, recognized the distinctive viola tone and had written viola parts that were independent of the bass line. An independent viola part appears in the Symphony in D, K. 17 composed in 1764 when Mozart was only eight years old. Mozart's fondness for the rich viola sonority is also evident in later works. As early as 1777 his Symphony in D, K. 76 featured divided viola parts similar to those found in the Symphonie Concertante.

The solo violin part of K. 364 is technically the most demanding and certainly the most musically rewarding of Mozart's violin concertos. Einstein calls it "Mozart's crowning achievement in the field of the violin concerto."⁴⁷ Mozart may have written the solo violin part of K. 364 for Ignaz Franzl, the violinist for whom Mozart wrote the Symphonie Concertante for Violin, Piano and Orchestra K. Anh 56 in 1778. It is almost certain that Mozart intended to play the viola solo in the Symphonie Concertante K. 364 himself. An accomplished violinist, Mozart favoured the viola, not the violin (much to his father's displeasure), and chose to play the viola whenever he could. Mozart always played the viola in quartet sessions with Haydn as first violinist, Karl Dittersdorf, second violinist, and Johann Wanhal, cellist.

⁴⁷p. 278.

As in the Symphonie Concertante in A for Violin, Viola, and Violoncello and Orchestra K. Anhang 104(320e), the viola in K. 364 is tuned irregularly. This practice, known as scordatura, is the abnormal tuning of a stringed instrument for the purpose of producing an unusual note, facilitating a particular passage, or changing the general tonal effect. Scordatura tuning also has the effect of separating the solo viola from the tutti viola parts. The irregular tuning results in a D major finger pattern which allows the playing of more open strings and therefore a brighter, more open tone, a tone more equal to that of the violin. Some scholars suggest that Mozart chose to write the solo viola part in the easier key of D major with the scordatura because the technique of viola players at the time was very limited.⁴⁸ If indeed technique was a consideration, one wonders why Mozart would indicate scordatura viola in the Symphonie Concertante for Violin, Viola and Cello K. Anh 104 in A major. In this work, the scordatura tuning results in fingering patterns in A flat major, which are certainly more difficult than in A major. If Mozart had intended to perform K, 364 himself, as it appears he did, technical difficulty would not have been a barrier.

⁴⁸At that time, third position was considered an upper limit for most violists.

First Movement: Allegro Maestoso

The Symphonie Concertante opens with a rhythmic motif which is used by Mozart as well as by several composers of the Mannheim and Paris schools:

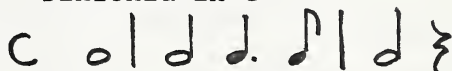


The Breitkopf Härtel Thematic Catalogue lists several works that begin with versions of the same rhythmic motif. These works date from as early as 1773:

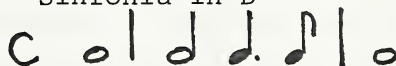
Karl Stamitz: Sinfonia in E⁴⁹



Sinfonia in G⁵⁰



Sinfonia in D⁵¹



Giuseppe Toeschi: Sinfonia⁵²



Sinfonia⁵³



Mozart's Symphony in E flat major K. 453 also begins this way.

⁴⁹p. 305. ⁵⁰p. 305. ⁵¹p. 487. ⁵²p. 594. ⁵³p. 708.

One wonders why Mozart would begin a work with this rhythmic cliché or premier coup d'archet (a precise attack of the whole orchestra), especially after reading his letter of June 12, 1778 concerning his Paris Symphony K. 297:⁵⁴

But I cannot say whether it will be popular--and to tell the truth, I care very little, for who will not like it? I can answer for its pleasing the few intelligent French people who may be there--and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased. I still hope, however, that even asses will find something in it to admire--and, moreover, I have been careful not to neglect le premier coup d'archet--and that is quite sufficient. What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke.⁵⁵

In the hands of lesser composers the coup d'archet device did become an empty flourish, an overused cliché. Mozart, however, in K. 364 imparts a certain nobility to the opening theme by choosing the rather dark, solemn key of E flat, by indicating an Allegro maestoso tempo, by

⁵⁴First movement: Allegro assai



⁵⁵Anderson, p. 553.

adding sforzandos and subito dynamics, and by providing a unique spacing of the first orchestral chord.

Example 1

Allegro maestoso
TUTTI

2 Oboi

2 Corni in Es

Violino principale

Viola principale

Violino I

Violino II

Viola I

Viola II

Violoncello e Contrabasso

The very first chord--the divided violas playing double-stops as high as the first and second violins; the oboes and violins in their lowest register, the horns doubling the cellos and oboes--gives the characteristic sound, which is like the sonority of the viola translated into the language of the full orchestra. This first chord alone is a milestone in Mozart's career; for the first time he had created a sonority at once completely individual and logically related to the nature of the work.⁵⁶

⁵⁶Charles Rosen, The Classical Style (New York: Viking Press, 1971), p. 218.

The themes of the orchestral exposition are truly symphonic and not buffo or galant. The horns and oboes announce important musical themes. No doubt because of the influence of the Mannheim woodwind players, in Mozart's hands the woodwind instruments became far more than the mere fillers of harmony that they had been previously.

Example 2



Several sudden changes of dynamics and the famous Mannheim crescendo are evident in the orchestral exposition. The first crescendo is indicated in the score as a crescendo of six bars. However, by adding instruments and by making each successive sequential trill higher in pitch, Mozart in fact orchestrates a crescendo of twelve bars. This mounting of instruments to produce a dramatic crescendo had not been a feature of Mozart's music up to this time.

Example 3

The musical score for Example 3 consists of two systems of staves. The first system includes the following parts: Ob., Cor. (E♭), Vl. pr., Vla. pr., Vt., Vle., and Vlc. e Cb. The second system includes: Ob., Cor. (E♭), Vl. pr., Vla. pr., Vt., Vle., and Vlc. e Cb. The score features various musical notations including trills, crescendos, and dynamic markings.

First System:

- Ob.**: Treble clef, key signature of two flats. Notes are mostly whole and half notes, with a trill in the final measure.
- Cor. (E♭)**: Treble clef, key signature of two flats. Notes are mostly whole and half notes, with a trill in the final measure.
- Vl. pr.**: Treble clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vla. pr.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vt.**: Treble clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vle.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vlc. e Cb.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.

Second System:

- Ob.**: Treble clef, key signature of two flats. Notes are mostly whole and half notes, with a trill in the final measure.
- Cor. (E♭)**: Treble clef, key signature of two flats. Notes are mostly whole and half notes, with a trill in the final measure.
- Vl. pr.**: Treble clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vla. pr.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vt.**: Treble clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vle.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.
- Vlc. e Cb.**: Bass clef, key signature of two flats. Notes are mostly eighth and sixteenth notes, with trills in the final measure.

No sooner has the crescendo ended and the forte dynamic been achieved than a subito piano five bars later intro-

duces a series of descending E-flat major scales over eight bars. The solo violin and viola enter into a full orchestral texture with E flats in octaves sustained for eight beats; the orchestral texture thins. Out of this texture the soloists' melody becomes more evident and they establish their presence with a downward scale of E flat major in eighth notes.

Example 4

The musical score for Example 4 is divided into two systems. The first system (top) features the following parts:

- ob.** (Oboe): Melodic line with eighth notes and rests.
- Cor. (Es)** (Cor Anglais): Sustained notes and eighth-note patterns.
- Vl. pr.** (Violin, principal): Melodic line with eighth notes and rests.
- Vla. pr.** (Viola, principal): Sustained notes and eighth-note patterns.
- vi.** (Violoncello): Melodic line with eighth notes and rests.
- Vlc.** (Violoncello): Sustained notes and eighth-note patterns.
- Vlc. e Cb.** (Violoncello and Double Bass): Sustained notes and eighth-note patterns.

The second system (bottom) features the following parts:

- ob.** (Oboe): Melodic line with eighth notes and rests.
- Cor. (Es)** (Cor Anglais): Sustained notes and eighth-note patterns.
- Vl. pr.** (Violin, principal): Melodic line with eighth notes and rests.
- Vla. pr.** (Viola, principal): Sustained notes and eighth-note patterns.
- vi.** (Violoncello): Melodic line with eighth notes and rests.
- Vlc.** (Violoncello): Sustained notes and eighth-note patterns.
- Vlc. e Cb.** (Violoncello and Double Bass): Sustained notes and eighth-note patterns.

A **SOLO** marking is present above the oboe staff in the second system, indicating a solo passage.

This method of introducing the solo instrument(s), that is, making it rise out of the orchestral texture, clearly foreshadows Mozart's use of this type of introduction in his later piano concertos. Many other composers followed Mozart's example. The Beethoven Violin Concerto in D is one in which the solo instrument grows out of the orchestral tutti.

This miracle of Mozart's style was to make a clearly marked event, an action defined and set apart like the entrance of a character in an opera or the soloist in a concerto, seem to rise almost organically from the music, an integral part of the whole without losing a particle of its individuality or even its separateness. This conception of articulated continuity was a radical departure in the history of music.⁵⁷

As in the orchestral exposition, but to an even greater extent, the soloists' themes are often binary and lend themselves to eloquent dialogue between the soloists and to sharing of responsibility which is so important in a work for two soloists. Lyrical themes alternate with rhythmic ones, and virtuoso passage work punctuated by short orchestral transitions are evident throughout. Parallel movement in thirds and sixths by the soloists, alternating sequences, and canonic imitation lead to a sixteen measure tutti which introduces the development

⁵⁷Rosen, p. 218.

section. A recitative-like solo in G minor for the solo violin is interrupted by the tutti, which in turn introduces the same solo in the viola.

Example 5

The musical score is divided into two systems. The first system is labeled "SOLO" and features a solo violin (Vl. pr.) and a solo viola (Vla. pr.). The violin part begins with a recitative-like solo in G minor, marked with a piano (p) dynamic. The viola part provides harmonic support. The second system is labeled "TUTTI" and features an oboe (ob.), a cor (E♭), and a viola (Vla. pr.). The oboe and cor parts enter with a tutti marking, and the viola part continues the solo. The score is written in G minor, with a key signature of two flats (B♭ and E♭).

There follows a four-part dialogue involving two-measure exchanges in the oboes and horns over which the soloists exchange arpeggiated series of chords.

Example 6

The musical score for Example 6 consists of two systems of four staves each. The staves are labeled: Ob. (Oboe), Cor. (Es) (Coronet in E-flat), Vl. pr. (Violin part), and Vla. pr. (Viola part). The key signature is two flats (B-flat and E-flat), and the time signature is 3/4. The first system shows the Ob. playing a melodic line, the Cor. (Es) playing a harmonic line, the Vl. pr. playing a melodic line, and the Vla. pr. playing a harmonic line. The second system shows the Ob. playing a melodic line, the Cor. (Es) playing a harmonic line, the Vl. pr. playing a melodic line, and the Vla. pr. playing a harmonic line.

The soloists then play in thirds for five measures ; this leads into the recapitulation.

In the above passage one observes the importance of both the orchestra and its woodwind colouring (no mere accompaniment) and the obligato solo passage work. This clearly illustrates a fusion of symphonic and concerto elements which becomes a guideline not only for Mozart but also for his successors.

In the recapitulation the themes of the double exposition are repeated and a short orchestral tutti leads

to the cadenza. Mozart indicates in the score that for the most part the violin and viola soloist play in the orchestral tuttis. The importance of having the soloists play in the tuttis is evident when one examines the cadential I_4^6 chord immediately preceding the cadenza. The orchestra holds the chord for two beats, the soloists observe a corona.

Example 7

The musical score for Example 7 is written for a full orchestra with solo parts for Violin and Viola. The staves are arranged vertically: Oboe (ob.), Cor Anglais (Cor. (En)), Violin part (Vl. pr.), Viola part (Vla. pr.), Violin (Vl.), Viola (Vle.), and Violoncello/Double Bass (Vlc. e Cb.). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The score shows a cadenza section where the soloists (Vl. pr. and Vla. pr.) play a melodic line while the rest of the orchestra holds a harmonic chord. The cadenza is marked with a double bar line and a repeat sign.

Although cadenzas were usually improvised by the soloist in the solo concerto, improvisation by two soloists was not practical and was not done. Mozart, therefore, wrote the cadenzas for the Symphonie Concertante. This particular cadenza serves as a model in that it illustrates both the characteristic type of harmonic and melodic invention and the usual length of a cadenza. The cadenza is followed

by a coda which closes the first movement.

Second Movement: Andante

The second movement of the Symphonie Concertante is in the relative minor key (C-). This movement has elicited many poetic descriptions:

The slow movement, Andante, is one of the miracles in all music--a C minor threnody of such profound passion that it has been suggested that Mozart composed it as a memorial to his mother.⁵⁸

Abraham Veinus has called this movement a "frank, autobiographical utterance."⁵⁹ This may not be as improbable as it may appear for Mozart delineated people musically in other compositions. In a letter to his father, Mannheim, December 6, 1777, Mozart wrote:

Danner...asked me how I intended to write the Andante.... I will make it fit the character of Mademoiselle Rose [Cannabich]. When I played it it pleased immensely.... I was right, she is just like the Andante.⁶⁰

⁵⁸Martin Bookspan, 101 Masterpieces of Music and Their Composers (New York: Doubleday and Company, 1968), p. 272.

⁵⁹Abraham Veinus, Sinfonia Concertante in E flat major, Record Jacket (M-838: Musical Masterpiece Series).

⁶⁰Kerst and Krehbiel, Mozart: The Man and the Artist (New York: Dover Publications, Inc., 1965), p. 8.

Later in his operas, Mozart delineates characters by carefully choosing keys, dynamics and accompanying orchestration. Writing about Belmont's aria from Die Entführung, Mozart said:

I have not chosen a foreign key to F [the key of the aria] but a related one, not the nearest, D minor, but the more distant, A minor. You know how I have given expression to Belmont's aria "O wie angstlich, O wie feurig"--there is a suggestion of the beating heart--the violins in octaves.... One can see the reeling and trembling, one can see the heaving breast which is illustrated by crescendo; one hears the lispings and sighs expressed by the muted violins with flute in unison.⁶¹

One must concur with Abraham Veinus' summation of the slow movement of the Symphonie Concertante.

The slow movement is the kind of music that stands in no need of formal analysis. Mozart is here the master of that contradiction in qualities which only few composers in their rarest moments have achieved: he is at once simple and subtle, obvious and profound. ... One finds in this movement a virtually inexhaustible source of those particular subtleties and profundities which only great music can express. Its sheer melodiousness, its fervent romanticism are unique even in Mozart, a composer who is, more often than has been traditionally acknowledged, a frank melodist, an impassioned romanticist.⁶²

The tragic melody announced by the violins playing

⁶¹Kerst and Krehbiel, p. 21.

⁶²Sinfonia Concertante in E flat major, Record Jacket.

in octaves is accompanied by a slow pulse in the cello, bass and oboes, and a sighing figure in the divided violas.

Example 8

Andante
TUTTI

Oboi

Corni in Es

Violino principale

Viola principale

Violino I

Violino II

Viola I

Viola II

Violoncello e Contrabasso

The solo violin embellishes this melody, accompanied by a pulsating eighth-note rhythm in the violins. As the melodic line grows in intensity, the pulsating eighth-note rhythm is taken up by the violas, and finally by the cellos and basses. The solo viola enters with the same melody as the violin but soon modulates to the relative major, E flat. During a violin-viola dialogue of twelve bars each successive solo entry becomes shorter in length and more intense in

expression.

The tutti section that follows introduces a new theme in E flat which again is embellished by the solo violin and in turn by the solo viola.

Example 9

Example 9 is a musical score for four parts: Violin I (Vl.), Violin II (Vle.), Viola (Vla.), and Violoncello/Double Bass (Vlc. e cb.). The score is written in E-flat major (three flats) and 4/4 time. It consists of five measures. The first measure is marked with a piano (*p*) dynamic. The Violin I part features a melodic line with slurs and ties. The Violin II part plays a similar melodic line. The Viola part provides harmonic support with a steady eighth-note pattern. The Violoncello/Double Bass part plays a bass line with slurs and ties. The overall texture is a rich, layered accompaniment.

For the first time in the movement the solo violin and solo viola move together in sixths and end this phrase with a long series of Mannheim sighs.

Example 10

Example 10 is a musical score for two parts: Violin I (Vl. pr.) and Viola (Vla. pr.). The score is written in E-flat major (three flats) and 4/4 time. It consists of two measures. The first measure is marked with a piano (*p*) dynamic. The Violin I part features a melodic line with slurs and ties. The Viola part provides harmonic support with a steady eighth-note pattern. The overall texture is a rich, layered accompaniment.

The solo violin announces new material which is imitated canonically by the solo viola and ends in a double trill cadencing in E flat Major.

The ten-measure orchestral tutti in E flat major dispels the tragic character and mood and introduces the first solo violin theme, this time in E flat major. The answer in the viola returns to the minor key of C. The soloists further ornament and embellish the themes over an often richer and fuller accompanimental texture. After the soloists have moved through several keys, their intensity is heightened and climaxed by an accompanying orchestral crescendo that surges from piano to fortissimo in the space of only one bar.

Example 11

The musical score for Example 11 is a ten-measure orchestral tutti in E-flat major. It features a variety of instruments including Oboe, Cor Anglais, Violin, Viola, and Violoncello/Double Bass. The score is characterized by a powerful crescendo that builds from piano to fortissimo over a ten-measure period, reaching its peak in the final bar. The key signature is E-flat major, indicated by three flats. The notation includes various musical symbols such as notes, rests, and dynamic markings like 'cresc.' and 'ff'.

The intensity achieved by the use of this crescendo was probably never equalled in the works of the Mannheim composers, but with Mozart it became an expressive feature that guided almost every subsequent composer.

The cadenza which follows the C-minor tutti leads to a coda which is based on the opening tutti. Two final attempts to establish a major tonality (C major) fail and the movement ends, as it began, in C minor.

Example 12

Third Movement: Presto

The intensity and tragic mood of the second movement are dispelled by the lightness of the thematic material of the final movement which is again in E flat major, and is marked Presto. The themes, and the working out of them in this light-hearted movement, are relatively simple, musically, in comparison to the first two movements. Except for the initial orchestral tutti and a short episode near the final tutti, the role of the orchestra is basically one of accompanying and complementing the virtuoso playing of the two soloists in this, a uniquely balanced final movement.

Diagrammatically the work divides into five basic sections. The number of measures of the last two sections exactly equals the number of measures contained in the first three sections. A silent measure which ends the third section divides the movement into two equal parts. In these ways, the movement is architecturally balanced.

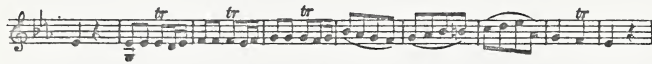
The Presto consists of seven themes arranged in a rondo-like fashion (A B A B A):

A(E flat +)	E(E flat +)	A(E flat +)	E(A flat +)	A(E flat +)
B(E flat +)	F(E flat +)	B(E flat +)	F(A flat +)	B(E flat +)
C(E flat +)	G(E flat +)	C(E flat +)	G(E flat + & -)	C(E flat +)
D(E flat +)	Transition	Transition	Transition	D(E flat +)
Transition				Coda ⁶³

The first four themes, announced by the orchestra,

Example 12

Theme A



Theme B



Theme C



Theme D



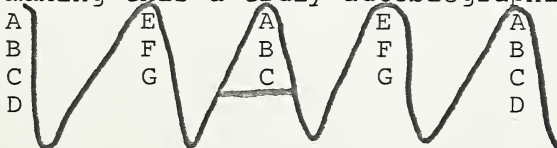
are followed by two themes

Example 13

Theme E



⁶³Might the symmetrical diagram represent Mozart's initials W.A.M., making this a truly autobiographical utterance as Veinus suggests?



Theme F

announced by the solo violin and then by the solo viola.

Theme G,

Example 14



a canon between solo violin and solo viola, leads to a passage in triplets characterized by several alternations of dynamics (forte and piano).

Example 15



Development of previous musical material by the two soloists moving in thirds, then exchanging triplet figurations, and again moving in parallel motion, leads to a transitional passage containing the indication calando poco a poco, a marking rarely used in either Mozart's early or late music.

Example 16

The image displays two systems of musical notation for Violin (Vl. pr.) and Viola (Vla. pr.) parts. The first system is marked with a forte dynamic (*sf*) and includes the tempo instruction *calando poco a poco* above the staff. The second system continues the musical development, featuring trills (*tr*) and a piano dynamic (*p*) marking. The notation includes various musical symbols such as notes, rests, and slurs, indicating a complex melodic and harmonic progression.

In turn, both soloists play theme A and then embellish theme B. The orchestra starts theme C but is interrupted by a measure of silence (another Mannheim device). Three punctuating chords (piano) are followed by another measure of silence.

Example 17

TUTTI

Ob.
Cor.
(E♭)
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e
Cb.

SOLO

Ob.
Vl. pr.
Vla. pr.
Vl.
Vle.
Vlc. e
Cb.

The solo viola repeats theme E, not in the key of C minor as prepared for in the tutti but in the key of A flat, followed by the solo violin playing the same theme. After theme B has been played by both soloists, they exchange triplet figurations and then play theme G in E flat major.

A transitional section (again indicated by calando poco a poco) leads to the final announcement of theme E played by the soloists. Theme B is embellished rather humorously by both soloists who in turn develop the scale passages of the orchestra tutti (theme C), with a series of trills and scale passages.

Example 18

The musical score for Example 18 is presented in two systems. The first system features a Viola part (Vla.pr.) with a triplet of eighth notes and a trill. The second system shows both Violin (Vl.pr.) and Viola parts with complex triplet and trill passages. The key signature is one flat (B-flat) and the time signature is 3/4.

A dialogue in triplets leads to theme D, which then introduces a coda consisting of bravura arpeggiated passages for first the solo viola and then the solo violin.

Example 19



The musical score for Example 19 consists of four systems, each with a Violin (Vl. pr.) and Viola (Vla. pr.) part. The key signature is B-flat major (two flats). The first system shows the Viola part with eighth-note triplets and sixteenth-note patterns, while the Violin part is mostly rests. The second and third systems show more complex rhythmic patterns, including sixteenth-note runs and triplets in both parts. The fourth system features a dense sixteenth-note texture in the Violin part and a long note with a tremolo in the Viola part.

The work ends with the orchestra playing theme C.

CHAPTER III
ASPECTS OF PERFORMANCE

Choice of Editions

Several editions of Mozart's Symphonie Concertante for Violin, Viola and Orchestra K. 364 are available. Most of the editions are the same in essence; they are based on the Complete Edition of Mozart's works, Series XII, No. 10, which in turn is based on the sole partial autograph copy made in 1801 by J. Andre.⁶⁴

None of the editions, however, is totally satisfactory and it is therefore important to determine which edition will contribute most significantly to a true and consistent performance. The Eulenberg and Kalmus editions are virtually identical and both editions are very true to the original. The only exception, as explained in the Eulenberg foreword, is the dissolution of the frequently recurring figure  into  , the articulation used in most modern performances. Other editions (Heugel, Peters, Breitkopf and Härtel) show different bowings for this figure but those bowings are only rarely, if ever, used. This particular editing as well as other editings are, therefore, an important consideration in choosing an appropriate

⁶⁴See page 30.

edition. The Oxford University Press edition has been edited a great deal. Bowings and articulation markings have been altered and dynamic and tempo indications added.⁶⁵ These editings are obviously nuances preferred by the editor, Lionel Tertis. The bowings for the most part conform to the style of bowing and articulation found in the original, and in other Mozart violin concertos, but they are not always consistent. This interpretation is a personal and likely a convincing one as Tertis would have performed it. However, the performer should mold his own interpretation of the original, perhaps influenced by, but not dependent upon another's interpretation.

The performer must also decide whether to play the work in the key of E flat. This decision in itself will have a bearing on which edition the performer chooses.

The merits of using scordatura have been discussed.⁶⁶

⁶⁵Example of tempo indications that have been added are poco rubato, ritardando, poco crescendo, poco a poco a tempo.

⁶⁶See page 32.

The higher tuning produces a more brilliant viola tone, thus matching the violin's greater intensity and also serving to separate the solo viola from the tutti violas. Both the Breitkopf and Härtel and the Bärenreiter Kassel editions recommend this practice as shown by the marking "accord(ta) un mezzo tono piu alto," which appears at the beginning of the work. Lionel Tertis is particularly convinced of the merits of scordatura, as evidenced by his note that precedes the work:

Example 20

NOTE

The viola part of this work is frequently played in Eb. I deprecate strongly this transposition. It should be played (and is much more effective) in the key of D, as Mozart wrote it, with the four strings of the Viola tuned up a semitone=



L. T.

The modern preference, however, is to play the work in the key of E flat major. This is due, for the most part, to the nature of the modern viola. The eighteenth-century viola was strung with gut strings. The only possible way that it could compete with the violin's greater volume and intensity was to be tuned higher. Modern instruments, however, are strung either with steel or, alternatively, with a combination of steel

and gut strings. The instrument itself as well as the technique of playing it have developed to the point where the viola can produce a full, rich tone. No longer must the viola compete with the violin; the player may now emphasize the beautiful, natural blend of sound. Playing the work in the key of E flat contributes to this unity of tone and also simplifies fingering and, in some cases, bowing. The Eulenberg and Heugel editions are both written in the key of E flat and some information is given about the scordatura tuning that was originally used. This information is lacking in both the Peters and Kalmus editions.

The performer's choice of editions is not an easy one. The Eulenberg edition gives some historical background of the work, provides excellent interpretation of the grace notes, is consistent with Mozart's intentions concerning bowing, and emphasizes the modern tendency to play the work in the key of E flat. It would be useful, however, for the performer to refer to biographical and analytical information contained in editions such as Heugel and Bärenreiter Kassel, and particularly to refer to a facsimile of the original. The ideal performance will be one that not only recognizes Mozart's original intentions but also benefits from the potentiality of the modern viola.

The Importance of K. 364 to the Violist

The solo viola repertoire in early musical periods is limited. The viola repertoire of the classical period is rich in symphonic and chamber music but is almost totally lacking in solo works.

Mozart wrote over forty symphonies, numerous chamber works including string duos, trios, quartets and quintets, piano quartets and quintets, a clarinet trio and quintet, rich in varying degrees in viola part writing. Chamber and symphonic music of other classical composers, mainly Haydn and Beethoven, also provide interesting and challenging viola music. However, no solo concerto by a major composer of the classical period exists, although examples by lesser composers may be found as well as transcriptions for viola of violin and, in some cases, cello concertos. Mozart's Symphonie Concertante K. 364 although a "double concerto" in a sense contains the only outstanding example of solo viola writing in the classical period.

It is indeed a significant contribution to the viola repertoire for not only is it a crowning achievement amongst Mozart's concertos, but it is also the greatest triumph of the symphonie concertante genre.

CONCLUSION

Mozart's Symphonie Concertante K. 364 represents the culmination of Mozart's assimilation of everything that he had seen and heard. Just as the Paris and Mannheim composers had applied the violin technique, as developed by Geminiani, to the orchestra, so too did Mozart apply this developed technique with its subtleties and blends of tone to his own compositions. He undoubtedly heard many performances of works by these composers. From their compositions he extracted the most interesting elements, whether genres (the symphonie concertante, for example) or orchestral devices (coup d'archet, Seufzer, and Mannheim crescendo). It is bordering on the inaccurate to say that this process was merely one of assimilation; in fact, it was one of extraction, development and particularly, of striving for perfection.

No doubt the element of performance itself had a strong influence on Mozart. As a child he had travelled with his sister and father, not only performing himself but also hearing other virtuosi perform. Later, he journeyed to Paris and Mannheim where he heard the best musicians and the best orchestras perform. Having heard these virtuosi, he then wrote a work that challenged the great capacity of these performers.

...the effect of all that he had learned at Mannheim and Paris was chiefly a stressing of some one instrument, or category of instruments in the ensemble. And then the opportunity to write for a whole series of prominent soloists tended to emphasize the concertante spirit, which shows itself in a variety of manners; in a variety of instrumental groupings. Later all will be used; the musical ensemble will absorb technical innovations, and once more the development of instrumental virtuosity will be found to have made a notable contribution, to have enriched and enlarged the whole field of music.⁶⁷

It is interesting that this "development of instrumental virtuosity" did indeed enrich the whole field of music. Certainly, the viola through the composition of K. 364, rose to a position of prominence. Many composers followed in Mozart's footsteps both in becoming violists themselves and in composing such outstanding works for the viola as Berlioz' Harold in Italy, William Walton's Concerto for Viola and the many compositions for viola by Paul Hindemith.

The composition of K. 364 is therefore significant in several ways. It is a total summation of all that had been achieved by Mozart and his predecessors in developing the symphonie concertante genre and the virtuosic capacity of the solo instruments, and more importantly, it

⁶⁷Saint-Foix, p. 83.

represents the coming of age of the viola, an instrument that has since been recognized in its own right by many great composers.

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